

blenderart

FANTASTIC FANART

Back to the 80's

Making of DJ Boyie

Tribute to Pierre Gilhodes

Minas Tirith

Pipey - by Rowan

blenderart

EDITOR - GauravNawani
MANAGER/EDITOR - SandraGilbert
WEBSITE - NamPham
DESIGN - GauravNawani

PROOFERS

Charlie Shene
 Fade Shayol *
 Scott Hill
 Brian C. Treacy
 Bruce Westfall
 Daniel Hand
 Daniel Mate
 Henriël Veldtmann
 Joshua Leung
 Joshua Scotton
 Kevin Braun
 Mark Warren *
 Noah Summers
 Patrick O Donnell
 Phillip Ryal
 Wade Bick *

WRITERS

Rob Hurley
 Peter Boos
 Jorge Vásquez Pérez.
 Carl Endres
 Krzysztof Bozalek
 Moses Bullut
 Grady Pruitt
 Stephan Deutsch
 Chris Vian

COVERART

Pipey - by Rowan

DISCLAIMER

Blenderart.org does not take any responsibility either expressed or implied for the material and its nature or accuracy of the information which is published in this PDF magazine. All the materials presented in this PDF magazine have been produced with the expressed permission of their respective authors/owners. Blenderart.org and the contributors disclaim all warranties, expressed or implied, including, but not limited to implied warranties of merchantability or fitness for a particular purpose. All images and materials present in this document are printed/re-printed with expressed permission from the authors and or writers. The contents responsibility lies completely with the contributing writer or the author of the article.

This PDF magazine is archived and available from the blenderart.org website. The blenderart magazine is made available under Creative Commons 'Attribution-NoDerivs 2.5' license.

COPYRIGHT© 2005-2015 'Blenderart Magazine', 'blenderart' and Blenderart logo are copyright of Gaurav Nawani. 'Izzy' and 'Izzy logo' are copyright Sandra Gilbert. All products and company names featured in the publication are trademark or registered trademarks of their respective owners.

EDITORIAL



Sandra Gilbert
 Manager/Editor

"it is common practice to attempt to recreate artistic masterpieces while studying for art degrees "

I have always thought artists are gigantic visual sponges. We are inspired and influenced by everything we see around us on a daily basis as well as by amazing work of other artists. Often the work of other artists inspires us so greatly that we attempt, with varying degrees of success, to replicate that inspiring artwork.

The rising popularity of "Fanart" would make one think that this is a relatively new phenomenon. When in actuality, practicing and attempting to copy the work of another artist is a long standing tradition in the world of art. Once upon a time, most artists got their training under the tutelage of an established master who set them to copying their masterpieces. Even today, it is common practice to attempt to recreate artistic masterpieces while studying for art degrees.

And rather than being seen as "copying", it is viewed as an acceptable way of practicing and improving your skills. And with a few logo/copyright issues, as long as you don't try to pass it off as your own work/idea you are generally free to practice your skills in this way.

But although the practice is accepted in regards to known masterpieces, a slightly gray area has sprung up with the rising popularity of Fanart. Artists often want to practice their skills by creating popular icons such as cartoon and game characters, which can lead to copyright issues if not handled properly.

So how do we handle it properly with respect to the original artists? Well that is fairly simple, always give credit to the original artist and state clearly that you are practicing your skills. Never claim someone else's work as your own. While most artists have no problem with you attempting to recreate their work for practice, if they ask you to remove it from wherever you have posted it on the web, be respectful enough to do so.

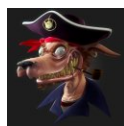
Okay, now that we have that out of the way, let's get to the fun part of this issue. The "FANTastic Fanart" gathered within is sure to inspire you to practice your skills. So settle in with your favorite beverage and check out all the fun goodies we have gathered for you. :)

CONTENTS



Modeling Clay Characters

4



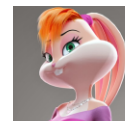
Tribute to Pierre Gilhodes

12



Final Inspection

16



Back to the 80's

10



Minas Tirith

14

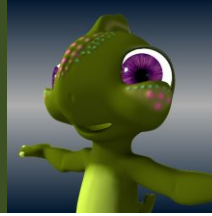


Making of DJ. Boyie

25

IZZY SPEAKS

the truth and nothing but the truth



WHAT INFLUENCES YOU

An artist develops his or her artistic style over time. Time that is spent exploring and experimenting what works for them personally. Part of that exploration is seeking out and being influenced to varying degrees by other artists.

While it is important to develop your own sense of style and not just copy others, it is important to recognize those influences that shape our journey.

Last May, Tim von Rueden, posted an interesting exercise over at Concept Cookie. He called it an Influence Chart with the goal being to realize your influences, tastes, and knowledge on what creates your own style. As you filled out the chart, it gave you a visual reflection of those artists who influenced your work.

I think it is a great way to think about what appeals to you as an artist and how much those artists that you admire have contributed to your own sense of artistic vision.

If you haven't done the exercise, I encourage you to do so. The exercise and Tim's explanations of how to complete the exercise can be found at the following link ●

<http://cgcookie.com/concept/2014/05/27/exercise-25-influence-chart/>



CREATING "MODELING CLAY" CHARACTERS

Grady Pruitt

Contributor

I've never felt comfortable with character modeling. It was a task that always seemed to elude me. The shapes seemed too complex to figure out.

When I went to the library earlier this year I came across a book on modeling clay creatures. Flipping through the book, I realized that the writer was making some easy shapes with "Play dough" that I could recreate with basic shapes in Blender. These were basic shapes I was already very familiar with from the numerous other projects.

In this tutorial, I'll show you how I created a fan art scene using these simple shapes. The great thing is that with this method, you don't have to worry about edge loops and topology outside of what is needed to hold edges.

BASIC ASSUMPTIONS

While I could go into step by step detail even a newbie could follow, such detail would make this tutorial way longer. So to keep things brief, I will assume that you have at least some Blender experience and are already familiar with some of the more basic concepts such as moving and

editing a mesh. If you know how to extrude, do loop cuts, and add modifiers, you should be able to follow along. Those who have been doing Blender for at least a little while should be able to do at least that. If you happen to be a complete newbie, there are plenty of tutorials available on sites like CG Cookie and Blender Guru (not to mention YouTube) that can show you these basics.

For the character I'm showing here, I use only the subsurf and Displace modifiers. The first most people will already be familiar with and the latter can be done with some tweaks to the basic set up, so it won't be that hard. On the subsurf modifier, I usually use a level of 2. Higher levels can give you more detail if you wish.

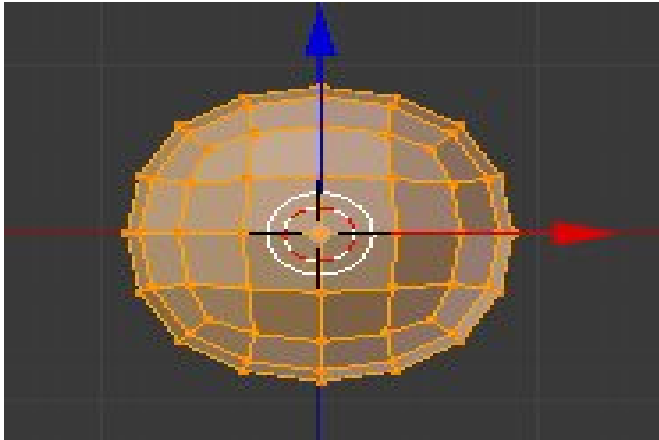
Part of the fun of creating a clay style character is the variations you can get by applying your own sense of what looks good. Let your inner child run free as you work through these types of characters. You can add as much, or as little, detail as you wish.

CREATING THE HEAD BASE

The hardest part of the character is creating the head. That's because in this style of character, most of the detail is in the head. Once you have the head, most of the rest of the character comes out pretty easily.



CREATING “MODELING CLAY” CHARACTERS



To start off with, you need a quad sphere. You can easily create one by creating a cube that is subsurfed to two levels and applying the subsurf. This can also be done by subdividing a cube and doing a cube to sphere. While you can use a UV sphere if you like to start off with, I generally like the quad sphere because it gives us a few points of reference that make it easy to create a character.

This style of character can get pretty confusing real quick if you don't stay organized, so might as well get that off at the start. On the object properties, give the object a name. When doing a clay creature like this, I like to use the character name and the object's intent. So in my example, I'm calling this Luke-Head.

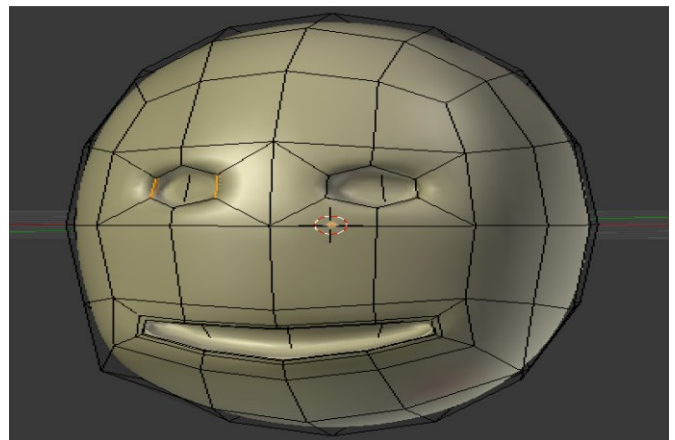
I also like to give at least a visual material as I go along. This helps me to identify the pieces with a glance. Using the Blender Internal materials, I give this a material with the character's name and the function of the material, in this case, Luke-Skin. We can always change this to Cycles later. This just gives us a starting reference. I change the color to the color I want to use. Since I'm doing a human character, I gave him a color that looks like it could be a skin tone. I also turn down, or turn off completely, the specular highlights, since in play

dough, they are minimal if at all present.

In edit mode, shape the head to the shape you want for your character. In mine, I scaled along the Z- axis just slightly so that the head was a little taller than it was wide. When I did the Yoda character, I did more of a wider head with a narrower height. Whatever you think would look good for your character.

We know we'll want to add eyes later. While not completely necessary, I think it would be nice to add in a little “socket” to put the eye in. In my example, I selected the two faces to the left of the center line and just above the center horizontal line. With those two faces selected, I inset them until I get them to about the size I want the socket to be. Then, with the inner two faces selected again, I extrude those back a way. I do the same thing on the right side.

Remember, since we're not worrying about deformations, and we don't have to worry about images for texturing, bad “topology” is fine. You could do this without the inseting, but the inset allows you to change the shape of the eye socket if you desire. You can make the eye more round by scaling the two faces on the left and right on the eye socket along the X-axis and then scaling them again on the Z-axis.





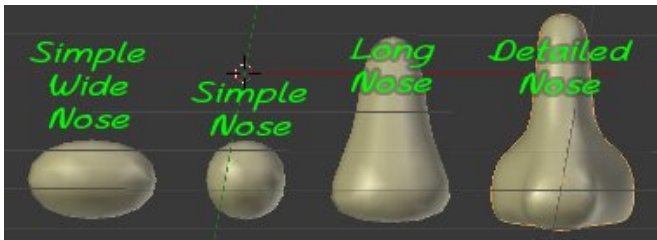
CREATING “MODELING CLAY” CHARACTERS

Be sure to do this for both sides.

Next, we need to put in a mouth. Again, since we're not overly concerned with deformations, we only need enough geometry to hold our shapes into place. I usually select the 4 faces at the bottom of the front. These are in just the right place for a mouth. I inset these four faces, just like we did with the eye, and then extrude the four inner faces inward. If you want, you can use loop cuts to hold the edges for a sharper mouth corner.

EARS, NOSE, AND EYES

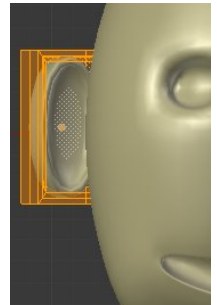
With the base details of the head done, it's time to add in the rest of the details that will make this look like a head. To add these details, we want to go back to object mode, and before we forget, set the shading to smooth. An easy way to make the other features of the face in clay is to make them using other pieces, so we'll do that with the rest of the pieces.



For the nose, I start off with a cube that is subsurfed. Remember to give the nose object a name (I chose Luke-Nose) and give it the skin material. Position and scale the nose so that it is in the front of the face between the two eyes and above the mouth. It's okay to place the nose into the head slightly.

This will help give it the “pressed together” look. Now, this round shape can be fine for some noses, if you like. But you can also give the cube 2 loop cuts in edit mode and extrude the top middle face up. You can then add loop cuts on

this extruded piece so that you can shape the nose however you would like. Remember to extrude out the tip of the nose just a little as well. Then scale any part of it until it gets the right look and feel you want for your character. For my scene, I went with the simple sphere nose. Once you're done, go back into object mode and shade smooth.



To start the ears, I add in another cube that I subsurface to level 2. Because this is a part that has a “mirror” to it, I make sure and add the side it's on. So I call this one Luke-Ear-Right. I move it to the right side of the head. In edit mode, I scale the mesh to the right ear size in the x, y, and z axis independently. Since the ear is mostly flat, the Y-axis gets scaled the most. For a human ear, I usually go for about twice as high as it is wide. I also give it a loop cut along the narrowest edge.

The front face of the ear gets inset a little ways with the interior face of the inset extruded back to form the cavity of the ear, making sure that this face is not taken too far back, or it will come out of the back of the ear. An extra loop cut around the front outside edge will help hold the shape. That's as easy as it gets for the ear.

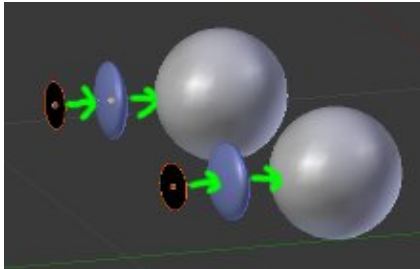
Back in object mode, we do a smooth shading and reposition the ear if necessary and give it the skin material. Any additional scaling can be done in edit mode (to keep the scale of the object at 1), but any positioning should be done in object mode.

Creating a second ear is as easy as duplicating the ear, moving it to the other side, and renaming the ear by changing the side listed in the ear name.



Creating “Modeling Clay” Characters

Make sure that for human ears, they are rotated so that the outside edge is slightly forward to the front of the face.



The eyes may seem tricky, at first glance, but we can easily do this by “stacking” clay pieces. First, take a UV sphere and place it in the eye socket. Give it a name, like “Luke-Eyeball-Left” and a material that is mostly white (Luke-eye-white). Create a second UV Sphere, but squash this one in the Y-axis. Scale it on the X and Z-axes until it is smaller than the eyeball sphere and place it in front of the eyeball.

Shade smooth, name it (Luke-Iris-Left) and give it a color (Luke-Iris-Color). Duplicate the squashed sphere and scale it again along the X and Z axis so it is even smaller than the iris. Then position it on top of the iris. Name this one (Luke-Pupil-Left) and give it a black color (Luke-Pupil-Color). Select all three spheres you just created, duplicate the three of them, and move it over to the right eye socket. Rename the duplicates to the right side.

You can give your character eye lids if you wish. They are easy to create with a simple subsurfaced cube that is scaled in the Y-axis to make it flat and then extrude and pull back, the left and right sides and pull them back slightly. If you need to, you can extrude the top faces and pull them back as well. The lower eyelids can be done the same way. On my Luke character, I chose not to do eyelids, but on Yoda, I used a slightly modified version of this process here for the eyelids.

For the most part, you now have a completed head. One last thing remains, and that is to

parent each object to the one it touches. So the pupil would be parented to the iris, which is parented to the eyeball, which is parented to the head, for example. When this is completed, you should be able to move each part independently from any parent. If you move the right iris, for example, the pupil should come along, but all other parts would remain where they are. If you rotate the head, everything that is connected to the head, and their children, should also rotate with the head.

THE REST OF THE BODY

Believe it or not, the rest of the body is just as easy. You can use cylinders, cubes, spheres... Whatever primitive you feel will help you get the shape that you want. With objects that are “tube” in shape (whether from a cylinder or a cube), adding a loop cut near the edge can help to hold it if you need it held. If you use a cylinder, you can use either a triangle fan or an ngon for the edge, but I would suggest extruding and scaling that inwards along the normals and then adding in some loop cuts to smooth out the surface before it hits that shape.

As we did with the face, you can make as many (or as few) separate pieces as you want to create your character.

When I did Yoda, for example, I created separate objects for his fingers, hand, and each part of his arms so that I could move them any way I wanted to. For Luke, though, I knew that I wouldn't be moving his arm





CREATING “MODELING CLAY” CHARACTERS

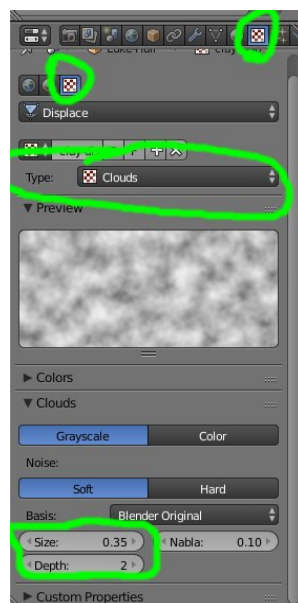
or hands much, so his arms are all one piece and his hands and fingers are all another. Because Luke's boots were a different material, I created them as a separate object.

When deciding on whether to do it as a single piece or as a separate piece, think about how you might approach it if you were actually working in clay. If you would do it as a separate piece, then do it that way with the model. Overlapping is fine, too. Though not completely “accurate”, unless it is super close up, you won't really be able to tell.

For doing the hair, you can do it one of two ways. You can create a new cube object and “shape” it into the hair style. Another way you can do it, which is how I did Luke in my image, is to select some faces on the top and back of the head, duplicate them, and separate them into their own selection. That piece could then be given a particle hair system. Since dealing with hair can be fairly involved on it's own, I won't go into much detail here, other than to say that to get the look I have here, I used fewer particles (around 50) with children (100, interpolated) with a larger root and tip (both near 1). Either way will work, depending on the look you are going for.

GETTING THE CLAY LOOK

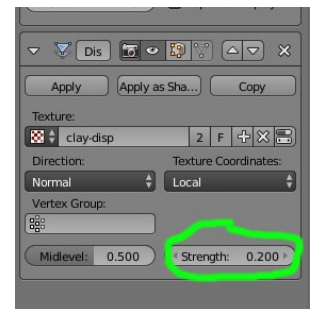
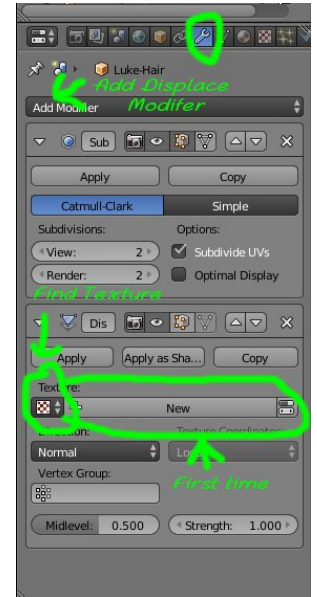
To get the clay look, we have one more thing that we need to do. Now, when I'm working on a project, this is something I usually do as I go along and create each piece, but this can be done after ever



thing is created as well. What we are going for is the “lumpy” look with the variation in the surface of the object that you would see with modeling clay, rather than a smooth, straight surface.

With the displace modifier, we can quite easily get the look we are going for. On the modifier panel, add a displace modifier. If this is the first object you are doing the modifier on, you'll want to make sure you add a new texture. Be sure to give it a name like “clay-disp” so you can easily find it. For the other objects, you can either create a new texture or reuse the one you've already created. On the texture properties, find the three boxes at the top. One will look like a world, one like a sphere, and one like a checkerboard. Make sure the checkerboard is selected. You should see “Displacement” listed underneath with your “clay-disp” texture. Make sure that the type is set to “Cloud”.

On the texture panel, you can change the settings of the cloud. Changing the size, depth and nabla of the cloud will affect the way the lumps look on the object. Doing so isn't necessary, but you can if you wish. I find a slightly larger cloud usually looks best, depending on the object. For me, I like a size around .4, and a depth between 0 and 2.





CREATING “MODELING CLAY” CHARACTERS

Back on the modifier panel, we want to look at the settings on the displace modifier. With a strength of 1, the object probably looks very spiky. That is because the effect is way too strong and the mesh is being displaced too far. A much more subtle look is what we want. I usually go for somewhere between 0.1 and 0.4.



One thing to watch out for is places on a mesh where it “crosses” itself. This will show up as a “dark” spot on the mesh. When this happens, it simply means that your strength is too high for the size of object that you have. Lowering the strength should fix this.

The final result of the displacement in your render will depend on a number of factors. First is the mesh density. Ideally, you should have the displace modifier after the subsurface on the stack so that it has something to work with. And the higher the subsurface levels, the more detail from the cloud will show through. The size, depth, and nabia of the cloud texture settings can also affect how the mesh is displaced. The strength of the displace modifier has an impact. And though I didn't show any adjustments for it, the mid level can also affect the final result.

If you're going to be showing a close up shot of your “clay” object, one other thing you can do, and this can be done



simply in the material settings, especially with cycles, is to add some “fingerprints” in the clay.

Creating clay characters is fun and easy. You don't have to spend a lot of time worrying about “edge flow” and topology, like you would for a “normal” character, outside of what you need to hold a shape, because you're not as concerned with deformations. With a proper parenting of objects, you can easily set things up so that you can do some posing, as you might do with “stop motion” animation. For a still shot or a simple animation this may be more than adequate. The key to doing these types of characters is to unleash your inner child and have fun!

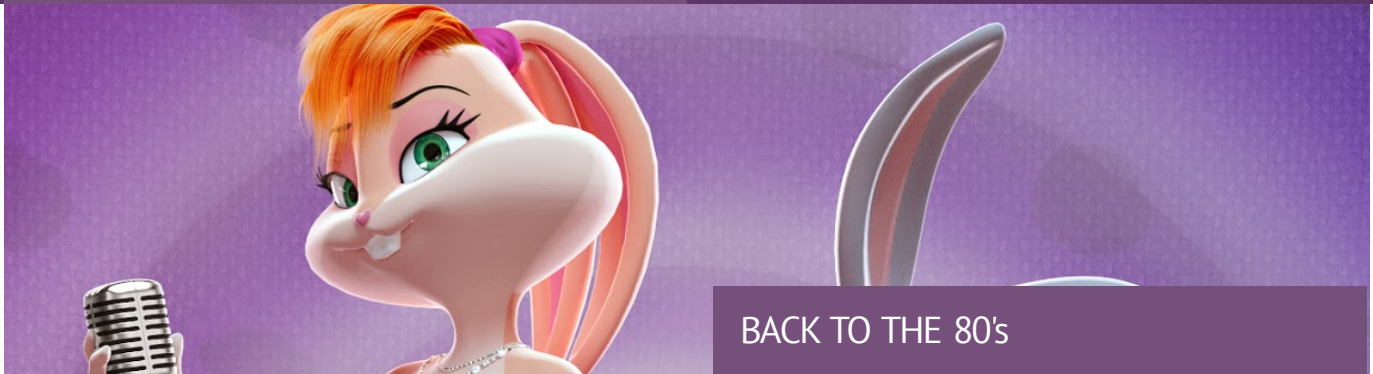
If you'd like more practice with this style of character find a book on “clay modeling” characters, particularly one aimed at children. These usually show the characters broken down into the basic, simple shapes which can easily be done with the basic primitives with some light modifications that even a beginning Blender artist can create.

One last note is that if you can create these clay style characters, you can also create your own plush characters. Instead of using a displacement modifier, you could use the techniques for the plush fur from the fuzzy teddy bear tutorial by Tutor4You on YouTube. In fact, you could even simplify the process by not modeling some of the details, like the finger separation or mouth, and do them with “stitching” instead (not covered in that tutorial, but easy enough to figure out). The basic techniques to do the plush characters is very similar to what I've shown here for the clay characters. Have fun creating your own clay characters! ●

Note: The character I created here isn't the same as the Luke character I created for my gallery image, but was made using the same techniques.

MAKING OF

Exploring blenderart and blenderheads



Chris Vian

Contributor

My recent work that I made for another modeling challenge.

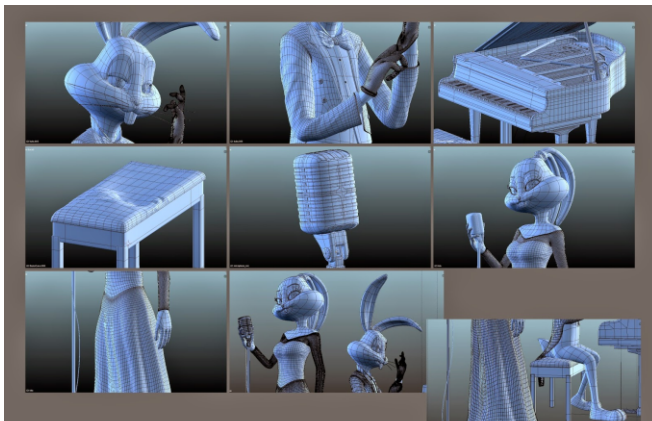
The theme for this challenge is "Classic Cartoon around 80's-90's". So I pick Looney Tunes and it is Lola Bunny & Bugs Bunny (actually I was gonna make one model and it was Bugs Bunny, and some guy gave me the idea I could make Lola too. It's thanks to him that now Bugs Bunny doesn't have to perform alone. Since both of them are bunnies, it wouldn't take time to model).

So I start to brainwash myself with this stuff. Since I'm a fan of Looney Tunes too. So I go to

youtube or wherever to find inspiration. I re-watch the old Looney Tunes cartoon and that was sooo fun for me. I also re-watch the Space Jam movie (Lola Bunny is really hot >_<).

Almost everything I did inside Blender 3D from modeling, sculpting, and also rigging. The goal for the final image is smooth and cheerful colors so detailed texture or model didn't bother me at all. Carlos Ortega's artwork was my biggest inspiration at that time.

I know it is too stupid to model this stuff (why don't you just go to google and find the Looney Tunes text, or grab some Warner Brothers logo?) Well I believe if I could model those in 3D, I can get more control of how it will look in the final image. As you can see, I also model the circles for the background.. Silly me =))

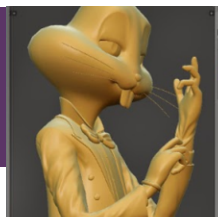


Images. Model Meshes



Images. Base models & Sculpted model

When everything's modeled, it's time to setup some lamps and give it a basic material, because it will



Back to the 80's

give me an idea of how it will look like when it is textured. Too bad that I can't change the pose, because I saved the file and overwrote the rigged one T_T.

I still have all the backup T pose model that I created though, but doing all the sculpting process again, or setup the lamp/camera again, I don't think that would be a happy time for me. So I move on.

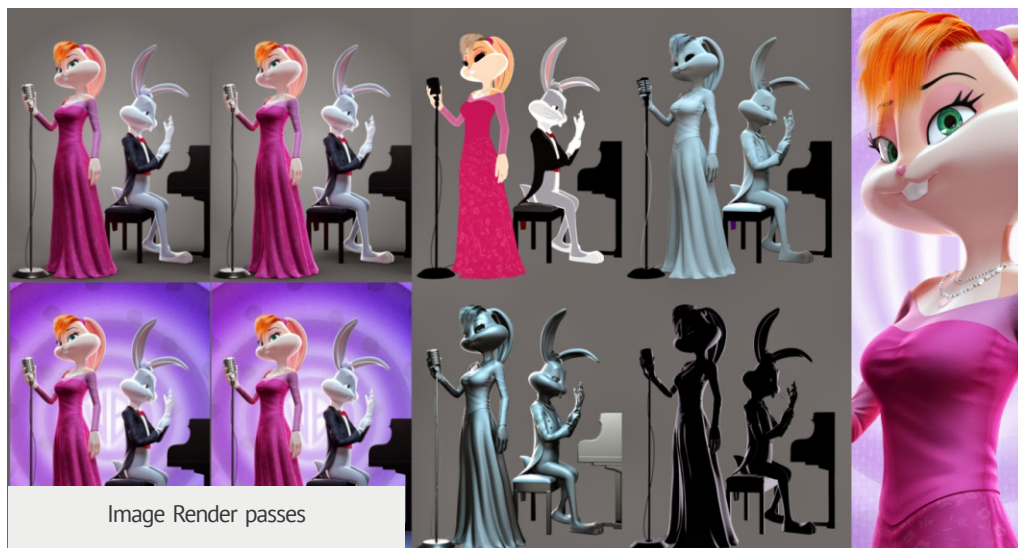
IMAGE NODES, LIGHT, COLOR HARMONIES

And render time! After I'm happy with all those textures and lighting stuff, I double check everything just to make sure there is nothing missing. Because I will render them with Cycles Render which means it will take time to render. And also I did some color harmonies just to find a good combination between Lola Bunny and Bugs Bunny.



IMAGE RENDER PASSES

I use multiple passes to make the lighting more interesting. And I'm very-very happy that Blender Cycles now supports that (dancing happily). There are Diffuse Direct, Glossy Direct, etc. So with those passes, I can create so many variable lighting effects combined with material ID, and mesh ID as a masking ●



MAKING OF

Exploring blenderart and blenderheads



Tribute to Pierre Gilhodes

Jorge Vázquez Pérez

Contributor

Being a 3d artist, Blender user and avid fan of old school Adventure Games, such as the LucasArts Classics, Monkey Island, Maniac Mansion and Day of the Tentacle, as well as the Sierra's great ones, like King's Quest, Space Quest, and a host of many other Quests.

I often find myself using some of those classic games' art as inspiration for personal projects to further develop my skills and learn new crafty techniques.

This character in particular is not taken from an actual game as such, but it is the creation of one of my favorite artists that ever worked on the Adventure Game genre of yesteryear: Pierre Gilhodes, an awesome envisioner of super eccentric and charismatic characters, that populated a number of less well known Adventure Games such as the ones from the Goblins Series, and "The Bizarre Adventures of Woodruff and the Schnibble", among others.

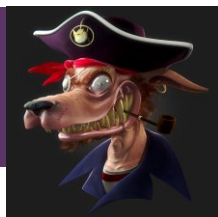
This project took me some 4 weeks of little bits of time I could squeeze between the cracks that my day job and personal life left open, helped me to consolidate a lot of things I learned on a character modeling class I just had taken some months ago online.

Mostly I learned to work with topology and flowing edge loops, crucial skills when animation is the ultimate end.

And also, I had never done much texture painting or shading before, so I learned a lot working on this one.



This is my Tribute to Pierre's great work.



Tribute to Pierre Gilhodes



You can check out the original sketch from him, right here:

<http://bouzoukblog.blogspot.com/2011/08/loup-de-mer.html> ●

MAKING OF

Exploring blenderart and blenderheads



Fanart - Minas Tirith

Rob Hurley

Contributor

I've been using Blender since January 2012 in a hope to build some skills and a portfolio for a University interview. Thanks to Blender I am now studying 3D Digital Design and Animation at the University of Greenwich.

For the last year-ish, I've had my own long term personal project I've been working on, recreating 'Minas Tirith' from 'The Lord of the Rings'... I really felt like a challenge. I had uploaded a video of it on my YouTube channel and it's proven to be my most popular upload, with people constantly asking me for the blend file in any way possible.

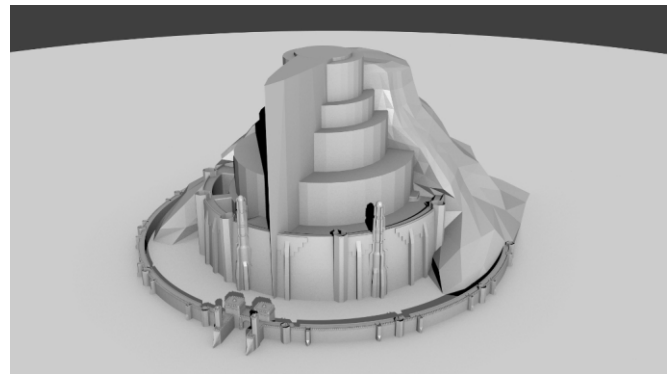
I have declined every one of them unfortunately. I just want this to be a personal achievement of mine to bring this project to a full completion instead of distributing it before it's done.

The projects and designs I had been making in Blender before this were fairly simple. I'm not the worst, but I'm nowhere near the best. As soon as I feel I'm getting better at something a new update comes out with a new terrifying feature that looks awesome, but I just can't get my head around it just yet.

I decided to stick mainly to just the modeling

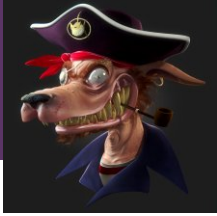
side for now until a time where I feel comfortable to move onto more advanced features. I had been doing CAD design work for a fairly long time, even before I found out about Blender, so it's my comfort zone.

So here is a bit about the The Minas Tirith Project.



This modeling project was started on the 25th of August 2013, to try and create a high-poly replication of the legendary city of Minas Tirith from the award winning film The Lord of the Rings: The Return of the King. This stage of modeling is after 12 months of casual work by myself.

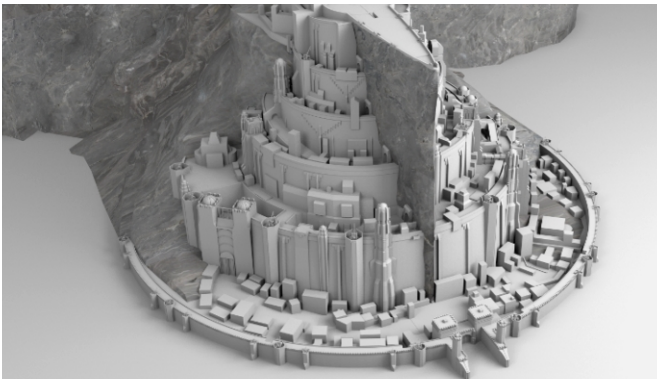
A lot of progress has been made from the outer walls, mountain structures, and some of the main features. There is a lot of work to go excluding details.



Fanart - Minas Tirith



The current work being done is on the many individual buildings that complete each level within the city walls. Hopefully after this is completed a full animation walk through of the city can be made.



If I'm honest, I'm happy. By all means it's not the best, and for the time I've spent on it, it's fairly ridiculous. But life has other arrangements.

To keep up with the progress of this model and other projects visit www.robhurley.com ●

MAKING OF

Exploring blenderart and blenderheads



Carl Endres

Contributor

About a year ago something nudged me to start a new project, so I decided to model and animate a slot machine. Over the course of a year, this project would morph into an entire hotel and casino resort, and then finally into the short film Final Inspection.

A SHORT FILM ABOUT VEGAS, VICES, AND ONE VERY BAD DAY

I started a WIP thread at Blenderartists.org. Many people helped me out by answering technical questions, contributing creative ideas, keeping me motivated to push forward, and even contributing assets that they made for the project.

Collaborating with them is what



Early design of the slot machine

really made this project special to me.

THE IDEA MORPHS INTO A WHOLE NEW LEVEL

The project then became a massive arch-viz project, when I decided to create The Harley Hotel & Casino.



Branding is important. Final design of the hotel's logo.



It was a lot of fun just dreaming up my own little gambling world and adding new things.

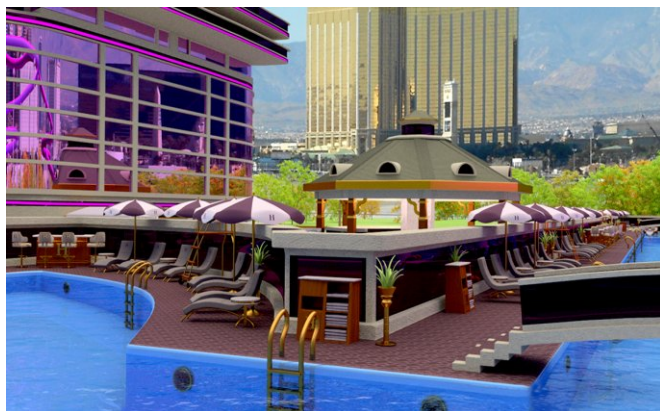
A grand entrance, VIP



Additional assets were created with the intention of a simple scene.



FINAL INSPECTION



Lounge chairs, umbrellas, bar areas, lifeguard and towel stations were all modeled to give that resort feel.



Rear area of the resort at night



The Water Casino at night A huge amount of lights were needed to bring the resort alive at night.

With each new area of the resort, numerous assets needed to be modeled to populate it.

penthouse suites, a water casino, a huge waterslide, other pool and spa areas all began to sprout up over the next few months.



FINAL INSPECTION



The Playroom - A private rental space for events and parties.

One of the major additions to the resort was The Playroom. It features a private casino, bars, lounge areas, spa tables, hot tub and pool. It also has elevator access to very private 2nd level.

What really finished the resort off nicely was the addition of the lake in the front area.



It added about a months worth of modeling, but I felt it was well worth the effort.



The lake house and watercraft rental area were added along with numerous watercraft.



Originally I only wanted to create an outdoor environment for the resort, but after beginning to



FINAL INSPECTION

think about a storyline, I felt that I needed a lobby area where some scenes could occur. So this began the final modeling stage of the resort which was the check-in lobby.

A STORYLINE & SHORT FILM BEGINS

After putting so much time and effort into the resort, I wanted to create a short film. The biggest problem I faced is that this resort would easily have a lots of people outside.... I could not manage a lot of characters, so that's how the theme and idea of a final inspection came to be.

I was able to work with just a couple of characters, and allowed for a storyline to occur before the hotel opened up and became populated with customers.



This beautiful resort is not all as it appears... trouble awaits the inspector at every twist and turn of the storyline.

I wanted the film to be as photorealistic as possible, bring the resort alive with moving water, fountains, fireplace effects, animated vehicles and watercraft, working slot machines and of course character animation.

As I began doing early test animations and renders, I quickly realized that I would not be able to render everything on my small 1gb GPU... the project was just too massive.



The inspector has his own set of issues which also plays prominently into the storyline.

So this is how each scene was set up to animate and render within blender.

I had both a day and night master file which was exclusively used to render the 3d backplates.



Overview of the entire workflow pipeline

Objects that needed to be interacting in the foreground animation, were temporarily removed. I would then render the still 3d backplate.



FINAL INSPECTION

Almost 130 backplates made up the scenes in Final Inspection. Render times averaged about 3-5 hrs each.

Next came the animating, this was all done in separate blend files. Foreground objects that were part of the animation, the identical camera and matching lighting used to make the backplate, were appended. I had to set up a shadow plane to capture shadows from the animation in most scenes.

Finally at this stage I would begin doing the actual animations. I would first do Open GL test renders to work out the timing and finalize the animation.

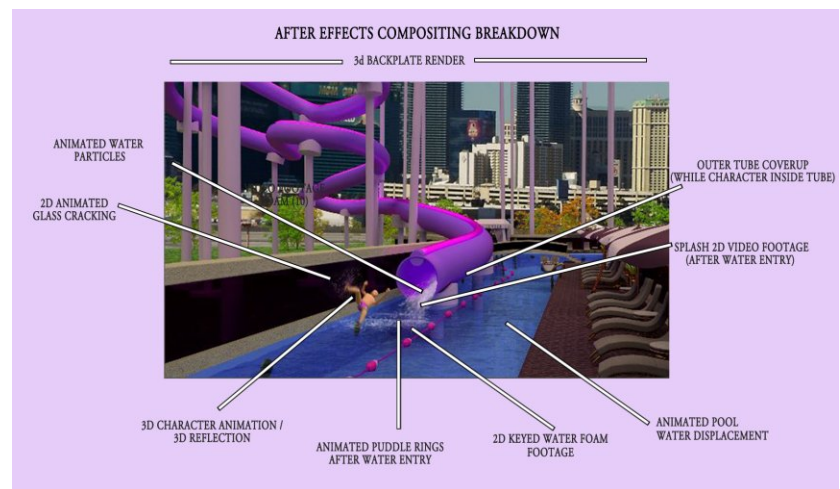
I would then render (GPU) the animation only, and an additional shadow render for just the shadows.

The main animation and shadow image sequences were imported into

VFX "FINAL INSPECTION"

After Effects was the other major workhorse for the film.

Compositing, color correction, particle and light effects. The fire /smoke and fireworks were all 2d video footage that had to be masked in and



integrated. I used After Effects in some way for each and every scene.

This is an example of a scene to show what type of things were done in After Effects to achieve the special effects and additional realism I was going for.

I really spent a lot of time in editing "Final Inspection". Once the composited scenes were completed in After Effects they were imported into my video editor of choice, Premiere. I spent a lot of time continuing to edit the film with the intention of really making it flow well and have a good pace.

I received a lot of great feedback that told me, even though it was an 8 1/2 minute film, it really seemed like it went by fast. This was a result of the many editing decisions and cuts I

-Asset modeling, texturing, scene rendering (cycles)

-3d backplates, character/foreground animation & shadows

+

-Additional UV texturing/decals

-Backplate noise removal and color correction

-Adding real grass images to backplates

+

-Compositing of 3d backplates, 3d animation, and shadows

-Water displacement & water particle effects

-2d video footage compositing, credit / title animation

+

-Fire, smoke, fireworks & nighttime lighting FX

-2d camera animation / final scene renders / exports

=

-Sound effects editing

-Video / Audio final editing / encoding

Blender was the main program for all the 3d work, but other software was also used.

After Effects and composited over the backplates in preparation for other VFX.



FINAL INSPECTION

made. Hours of render time was edited out with each cut of the edit knife, but I'm really happy with the final edit.



There were about 70 sound effects and 4 songs that make up the audio portion of the film. They all had to be mixed together and timed appropriately. Integrating the right music for the film was a big challenge with a lot of time spent trying to find something that blended well with the film, but didn't overpower it.

FINAL THOUGHTS ON "FINAL INSPECTION"

-Thank you for taking the time to read this "making of" overview of Final Inspection. I really hope you will take the time to watch the film. The link to the video is at the

called "Relapse"), but I really want to have the right storyline before I dive into it again.

-Most importantly I want to thank the Blender Artist forum members who became my creative and technical consultants throughout this year long process. Without their help, this project would not have seen the light of day. They are mentioned in the credits ●

Final Inspection direct link on Vimeo:
<https://vimeo.com/99065278>

Blender Artists thread link:
<http://blenderartists.org/forum/showthread.php?341189-quot-Final-Inspection-quot-short-film-%28warning-brief-CG-nudity%29>



What happens at the Harley Hotel... stays at the Harley Hotel

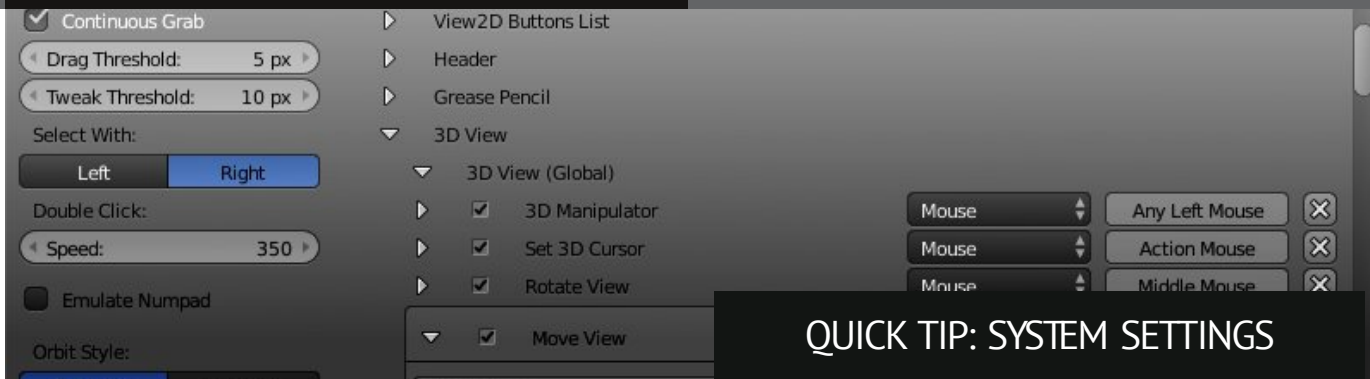
beginning of the article.

-Hopefully you can get an appreciation for the effort that went into making this. I would really welcome your comments and input at the Blender Artists thread.

-I left the door open for a sequel (It will be

QUICK TIP

Unravel blender mysteries



Krzysztof Bozalek

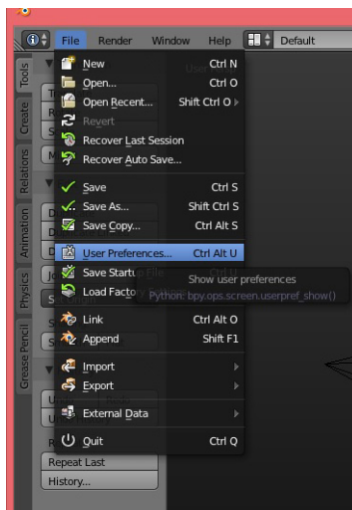
Contributor

Hello all mixing maniacs. Today I would like to share with you some system settings.

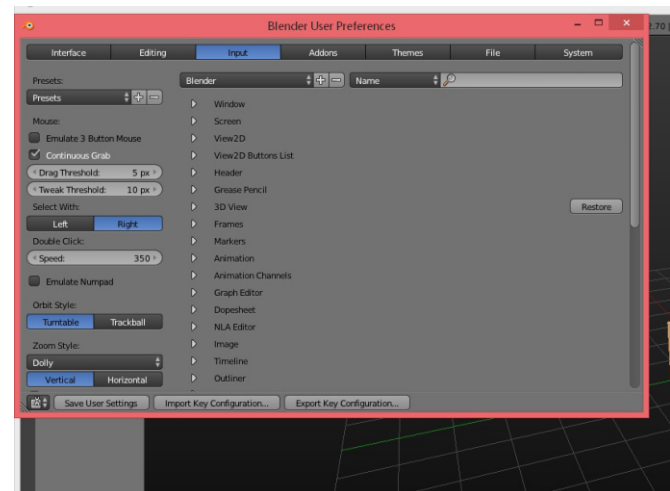
I am not going to go through all of the settings, I just want to show you what I change in my setup. I think it's useful. Any time you install a new Blender on your computer you get the factory settings, you can manually return to factory settings by pressing the factory button in the file tab.

It took me some time before I found how flexible Blender is, I can actually customise almost everything. Instead of getting used to using the program, you can make it work like you would like.

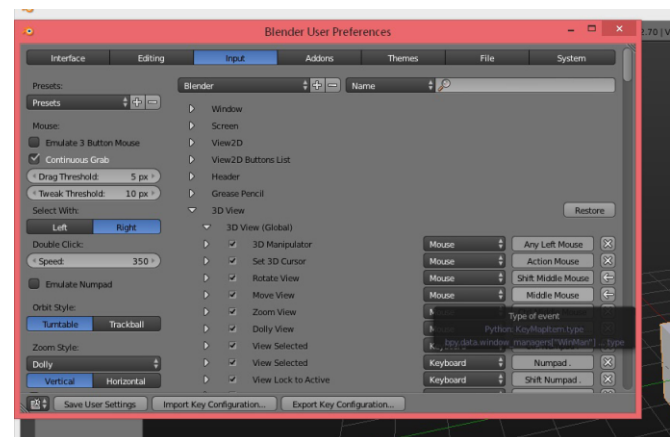
1. For example:
Factory settings for moving object in the 3D view is Shift + mid mouse, but it was not right for me I spend most time moving then rotating it "mid mouse" so I just wanted to flip



these two functions. No problem, go to User preferences; then go to Input;



and open 3D view tab.



Now you can customise the buttons if you want.



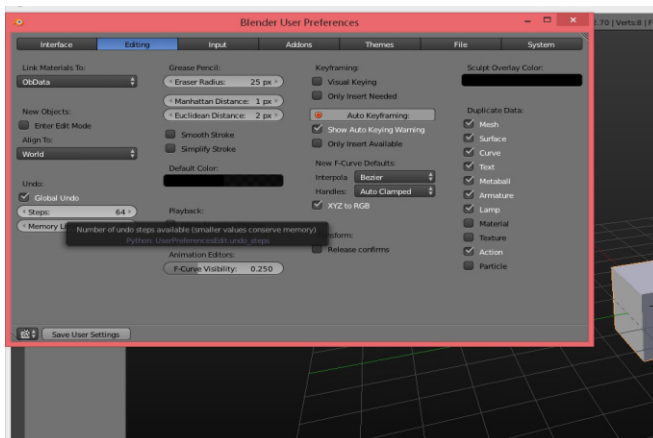
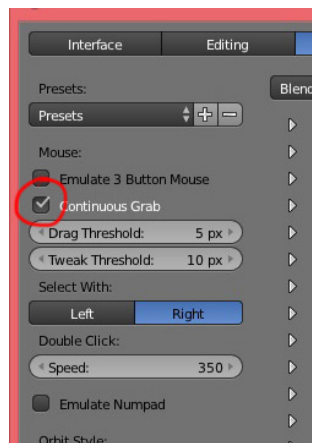
Quick Tip: System Settings

Just press the button that says middle mouse to go to the settings mode, then press shift followed by mid mouse. The setting is changed.

Use the same technique to change Rotation view instead of pressing shift + mid mouse just press mid mouse. Now the moving and rotating option are swapped. You can see how flexible Blender can be.

In this tab you can also tick Continuous Grab option, so your object is still rotating even if the mouse cursor hits the window border.

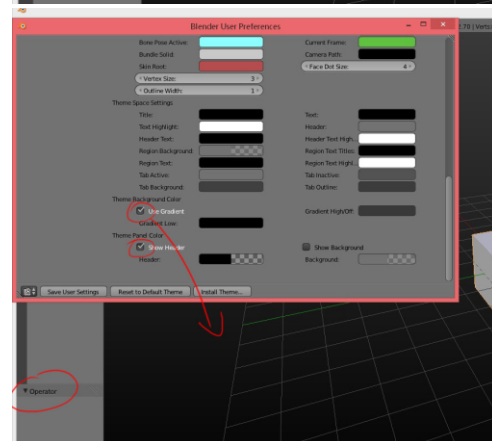
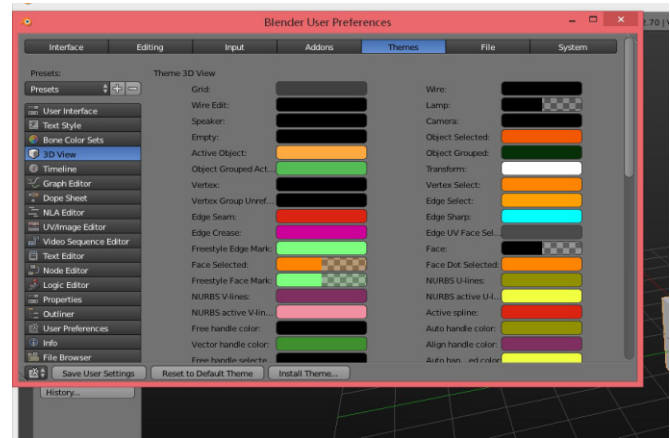
In the Editing tab I change undo steps from maximum 32 to 64 steps.



In Themes tab choose 3D view and go to the bottom, there are two options to check:

Use gradient and header, you can also change the colour for this option, but I keep it as a default.

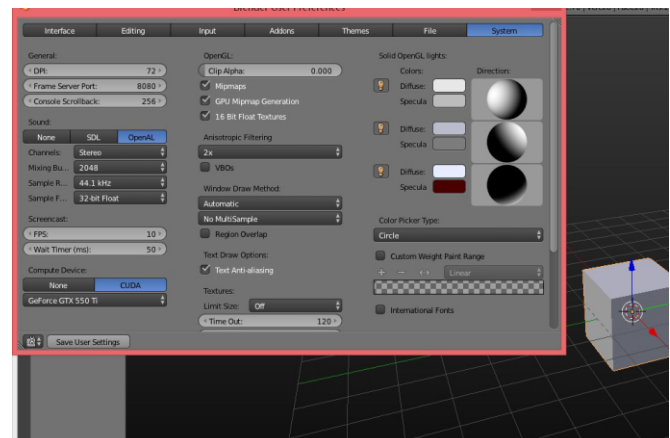
The first option changes the 3D view background, and the second highlights the additional options



available for the object on the side panels.

If you have CUDA graphics card you can change the way your computer

is dealing with processing your work, go to System and choose Compute Device to CUDA and pick your graphics card.

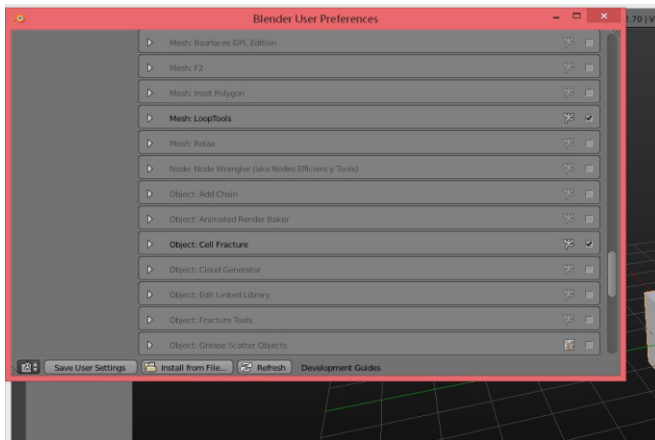




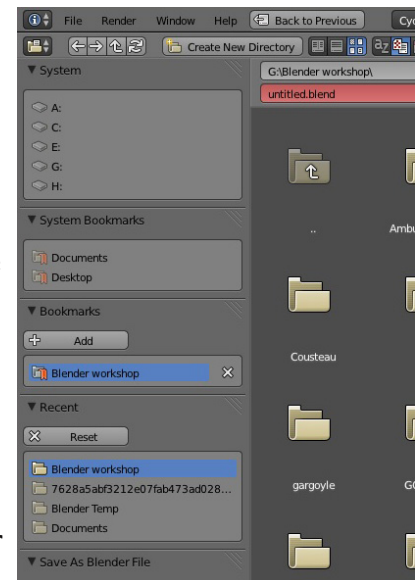
Quick Tip: System Settings

Now Blender will use the GPU instead of CPU, so you can use your PC while Blender is Processing your model.

I also find it useful to include Loop Tools and Cell Fracture in my Blender. You can find it under the Add-ons tab. Just find one you would like to include in your edition of Blender and check the box on the right hand side.

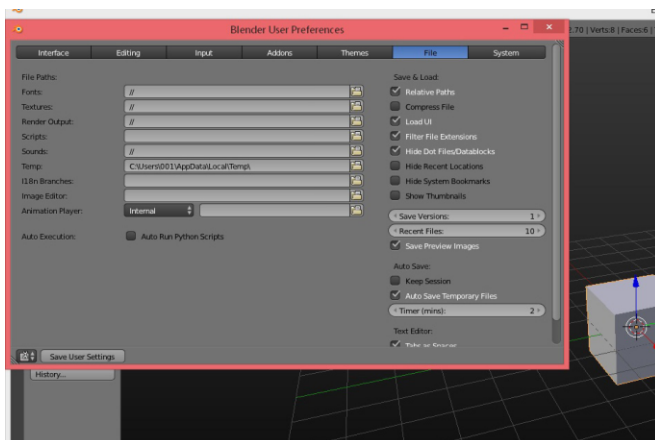


And one more thing. If you have one folder you keep all your Blender work, you can set this folder as a bookmark. Open the favourite folder and then under the tab bookmarks press the button Add, now you can simply press your location name and go straight to your files.



Thanks all ●

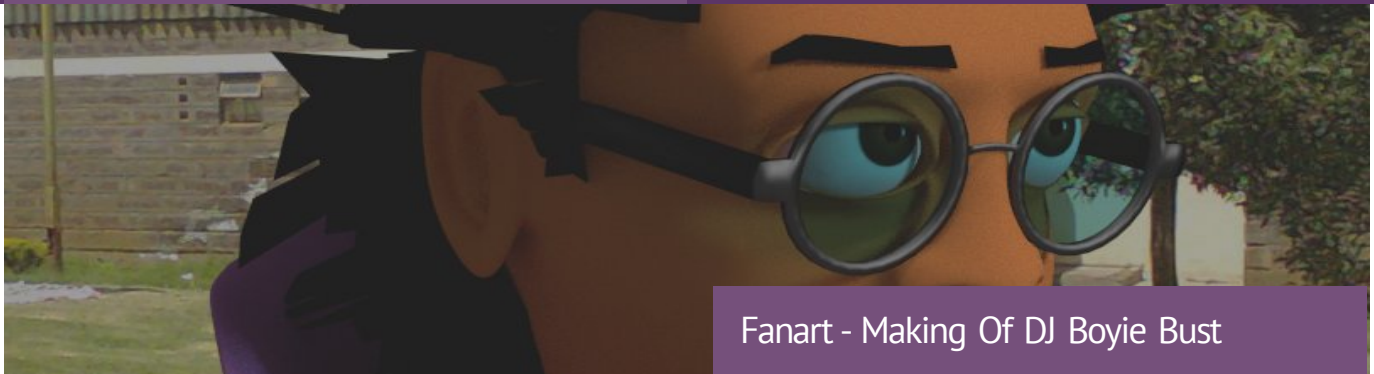
Under the file tab you can set the paths you store the additional items for Blender like: fonts, textures, sounds, etc..



Don't forget to select Save User Settings before leaving.

MAKING OF

Exploring blenderart and blenderheads



Moses Bullut

Contributor

Hi I'm Moses Bullut. I usually alias as Moise Itachi in Twitter and Google plus. In my blog, the 3D Kenyan, I work mainly on the ways of modeling and animating characters in simpler ways as well as explaining the work flow. However, I'm happy to model one of my favorite comic book characters, DJ Boyie.

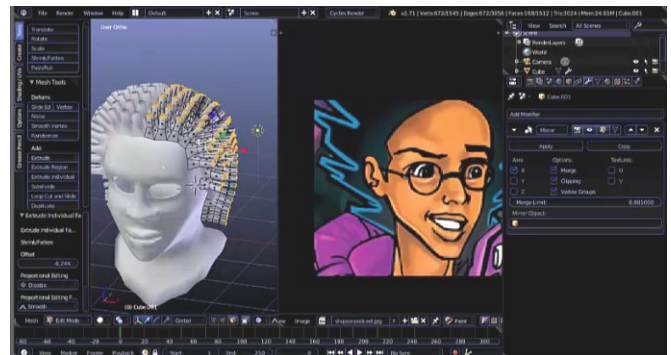
BACKGROUND STORY

Dj Boyie is a kenyan comic book character in a cluster comic book series called Shujaaz. He starts an illegal radio station to help others with bright ideas to youth empowerment. Thus he relates with the other characters towards the same purpose.

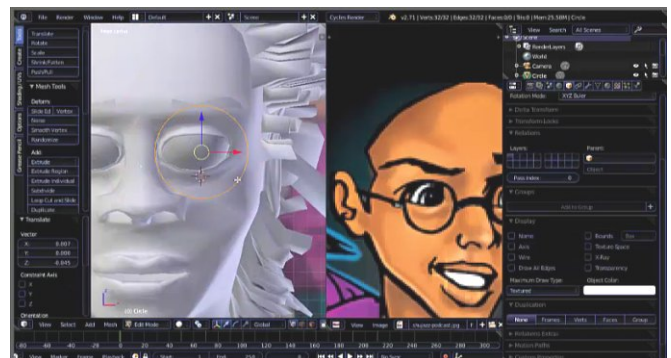
WORK THROUGH

I prepared a basic head by modeling it from the default cube, respecting the dimensions from the character concept. Sculpted and topologised the face respecting smooth areas around it and particularly the eyes and lips.

Boyie has a characteristic Afro hair. To produce a more look-alike result, I used mesh hair instead of particle hair.



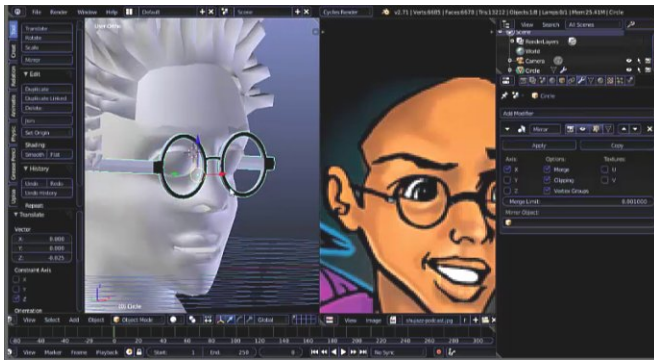
Extruded the scalp and separated it from the





Fanart - Making Of DJ Boyie Bust

head. Then, extruded each face individually and scaled to size. The hair looked a bit too neat, so I added some randomness by pulling them in different directions in Edit mode. Then, I proceeded to the glasses, which started from a mesh circle using the mirror and subsurf modifier.



Usually when modeling clothes, I prefer to model starting from low poly so that the mesh subdivides evenly, so that when bones are added or sculpted, the uniformity is kept constant instead of stretched squares. Usually, this can be found out by using the grab tool. However such details aren't necessary unless preparing for 3D printing thus re-topology may be necessary.



Continuing with the rest of the mesh, I added a circle and modeled it into the coat jacket. The

coat extended upwards randomly, so I added some push-and-pull along the coat collar. However, the hair seemed to collide with the coat, so I pulled the coat away from the edges of the hair in edit mode. Edit mode doesn't affect mesh detail thus it is better for minimizing errors.



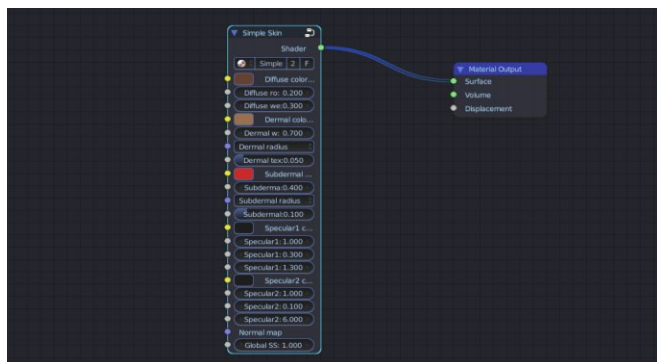
I moved onto the shirt, which required sculpting of the neck collar and the folds. I added a circle and edited it under the jacket in different layers.



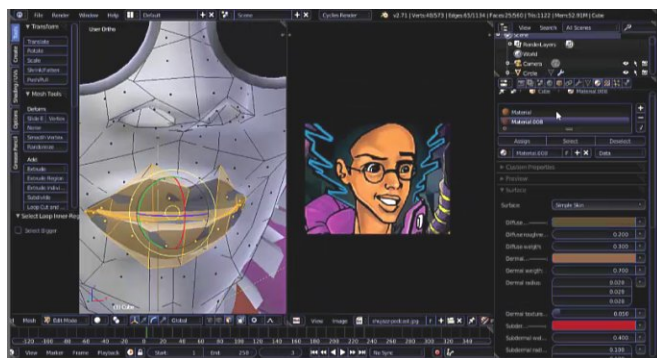


Fanart - Making Of DJ Boyie Bust

Finally, I had to add material to the character. I prefer pyroevil's cycles skin shader. It works best in making the skin more realistic for simple work rather than searching for normal maps and subsurf scattering. However, the skin shader does allow use of normal maps.



Another trick is using the same skin shader with a little adjustment for the lips.



I added the cloth materials and added to the



cycles materials. After this, I added dark glossy material onto the mesh along with transparency onto the spectacle lenses. Finally, adding a dark color onto the hair.

Then, I added UV unwrap onto the eyes applying the textures onto them.

The bust is rendered at 150 samples ●



MAKING OF

Exploring blenderart and blenderheads



UP YOUR MODELLING SKILLS THROUGH FAN ART

Stephan Deutsch

Contributor

Mastering an end-to-end workflow creating CGI has a steep learning curve for some of us and whether we are professional 3D artists or enthusiasts, Blender offers a great path into creativity.

But before the actual result is composited into a nice glowing still or animated artwork, we have to put the work in. Therefore it is always useful to choose an objective with high reward that keeps us motivated and lets us overcome the inevitable barriers. Fan art is such an objective, because we are only fans of things we really like. It also often spares us the first and very important step in the creative process – concept art and references that provide a good way to practise our skills against.

This was the very reason I chose the iPhone 6 to model as a fan art and as a practice exercise for hard surface modelling. Taking you through my thought process and explaining some of the obstacles I faced and needed to overcome might help you tackle your next fan art project successfully.

THINKING IT THROUGH

Looking at your objective – with the iPhone 6 as

my example – it is very worthwhile to spend some time looking at it and making a plan. Rather than just starting to set some background images up in blender I first looked at the artworks on the Apple site to see what I would engage. This resulted in a list of details on the phone's body which can be addressed in a targeted manner.

The most prominent elements are clearly the toggles, the fingerprint button and the camera. For the camera I could just model a mesh for it and intersect it. For the speakers I decided for a texture approach. Painting holes on a model is a lot easier than punching them through, especially if you are facing smooth, rounded hard surface objects that cry “sub-surf me!” The loudness toggles and the speaker toggle, but also the on/off switch were clear candidates for a punch, though.

Some other thoughts went into potential shading and materials.

Looking at the phone, fortunately most of the materials are pretty simple and the Cycles render engine gives us a very good solution for them. The only challenge was the





Up your modelling skills through fan art

need for different shaders without the option to separate the meshes into distinct objects due to a consistent surface.

From a workflow perspective it is always important to be on top of your work and document it for later sharing. Even if you are working enthusiastically for yourself, you can benefit from how the pro's do it. So build some lists of the elements you want to create and name them after a defined scheme. This provides valuable checkpoints you can tick off.

What I skipped at this point are the thoughts about setting up a scene or composition requirements. I intended to build a single device model for versatile use which is not applicable to a dedicated project. If you are aiming at a dedicated result, it might be very valuable to sit back and look at it as well.

MODELLING TIPS AND INSIGHTS

There are tons of modelling tutorials out there, therefore I will concentrate on some aspects which might help you overcome inevitable barriers during the process. Here are my personal key lessons which helped me get through the somewhat tiresome task of actually completing a model end-to-end.

Break it up and link it back. As in computer algorithms, split your objective into smaller simple tasks. To put it all nicely together in the end requires planned connectors. I decided to model the phone body parts separately as well as the camera and the toggles. Especially for the toggles insets, I needed to plan how to join them with the rest of the body. So I had to make sure that the border around the phone would have the exact same topology all the way round to enable me to close all the gaps for a totally smooth surface. While I naturally created the main body first, I immediately tackled the details on the

toggle housings and then remodelled the body with the connecting topology.

Create references and proxies. The first and most obvious references are the background images you can use in the orthogonal views. You can also use reference images as planes that remain in the view while you rotate your view. Scale them properly and find a centre point to align them. You can use a cube mesh to achieve your first proxy.

Duplicate it and start modelling from it. Proxy meshes are great for storing reference points for easy snapping or remodelling (shift-D and separate with P, separate selection). Also name all things you create immediately after the first Shift-A command. One such proxy helped me tremendously in my iPhone project as I had modelled the rounded edges with the wrong pivot point. Returning to the proxy I was able to use the correct pivot point and recreate the very same edge without any hassle.

Backup parts of your model before taking the next step. This is virtually a no brainer just following the “save your work often” hint. Saving regularly with incremental file names at important steps helps you keep a log of your progress. You can revert back and append stuff from older versions into your new file to get some backup meshes and models back in case of dead ends.

For minor changes you can backup meshes or parts of meshes within your blend file. Shift-D to selected geometry and move it aside on one axis you can retain it in the same object. If you model something





Up your modelling skills through fan art

into oblivion you can delete it, move the backup back into the original place and start over.

Topology, topology, topology... if you start thinking about modelling a form and how the topology for that form has to flow at the same time, you won't have a lot of problems hitting you later. Punching holes into subdivided hard surface models is a prime example, but also creating connecting topology without distortion. Of course you can use sculpting and re-topology, but if you are at that skill level, getting the topology right in the first place should be a breeze.

So for people with limited modelling skills, such as me, we need to keep topology in our line of sight. For the iPhone I used a circle to build the holes for the toggles. The circle had to match the topology of the body side geometry and I had to calculate how many vertices I needed to match it. The size of the hole and the resulting stretching from the shrink-wrap to the body surface played a role as well.

Snapping is your friend. I admit that 90% of the readers might say: "Hah! I knew that." Lucky you, because you already unlocked the tremendous power of snapping in your modelling process. So this is for the

remaining 10%. Especially vertex snapping and edge snapping allows you to align your geometry while you move it. You can also snap whole edge loops while you slide them along an axis with a move command. This is helpful in the gap filling process. Combine this with the tip on proxies and you can snap different parts of your meshes to a defined



point easily.

Be ready to model everything several times, even on purpose. The last lesson is probably on continuous motivation, especially in the face of failure. A lot of times things do not work out as planned. And while we all dislike a good plan going to hell just after we started, it helps to put a number of "I intended to re-model this anyhow" turn points into your intended workflow.

My iPhone project was the very first time I embraced this approach and I started to happily delete parts of my model (back-up of course!), making cuts, doing reconnects (check out the bridge an edge loop function!) or simply trying a different idea. I can only encourage you to do that as well. With the backup, reference-geometry and snapping tip combined you can bring your mesh quickly back to the original state without losing your work at all.

ORGANISING YOUR MATERIALS

After the modelling I was ready to proceed to the next level – shading. The upside of Cycles is the ability you gain from it to create realistic materials which are physically accurate and behave nicely. For most gadgets these materials will not be overly complicated. In addition to that, blenderartists.org has various threads providing you with great ideas on how to set your materials up and there are other resources and cycles material courses.

If you shade any object more complicated than a single cube, you will end up with a growing number of materials and the list in the materials tab is pretty small. So for organisational purposes the outliner is your friend. It shows you all parented objects, their meshes, modifiers and materials incl. the textures they use.



Up your modelling skills through fan art

The second friend you have lives in the node editor and is called the frame node. As soon as you start using a lot of different shader set-ups in one material driven through imported textures or procedural sequences you quickly get to a big sized node map. Use frame nodes to document your work – right there and then.

You are even able to put in a rudimentary text line on the top to name things without losing the shader name property. And you can colour it in the properties tab of the node editor. This increases your shader organisation significantly. If the blender developers read this: Adding a free text field to the frame node at the bottom to store our explanations would be fantastic!

For the iPhone project I used this approach to document how I build the shader for the main body as well as for some other materials. I wanted a set-up that allowed me to quickly change to all three colour variants of the fan art phone. You can realise this easily through mix nodes with colour inputs that you change according to your needs. The image of the node tree shows an example for it.

Likewise, you can also see how to organise a set-up with different textures driving your shader settings. I first did a UV unwrap of parts of the model and created textures to drive the shading

through the mix factor input.

You can layer this technique in the same way you handle layers in GIMP or Photoshop. Your input driver texture is the mask that is steering how the layer is applied to the model. Then you cascade mix or add shaders as you require to build these layers. You can of course use procedural textures as well to drive these layer or mask effects. The camera light of the iPhone is an example for this.

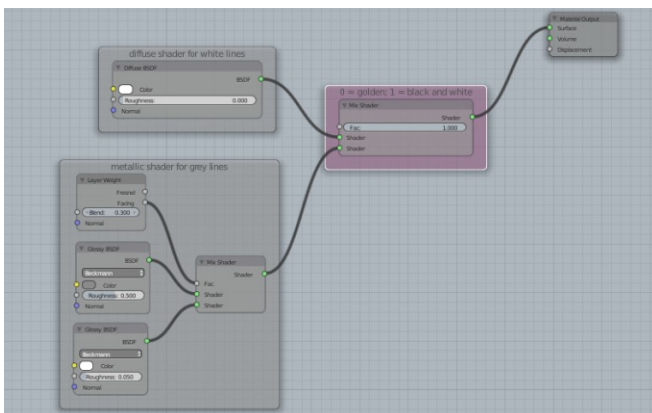
SHARING YOUR FAN ART WITH FANS

The next step includes appropriate lighting and a fair amount of compositing. I will not dive into these topics, because they are heavily dependent on what you want to use your model for. There is no such thing as the one proper lighting set-up. The classic 3-point lighting (key-light, fill-light and back-light) will give you a very nice standard set-up and I used it for the iPhone images.

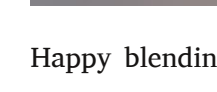
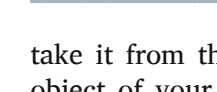
But for other dedicated purposes it might not be the right one. To really understand how light affects how you sell your creative art, you need to study it a bit. A good starting point for me was “Light for visual artists” from Richard Yot. It set me on an exploration path that changed how I look at the world – and my art.

Also, do a lot of test renders. Experiment with your object. Look at it from various angles. Move your lights, change your light maps. Hopefully you stumbled across an HDRI lighting tutorial. Put reflectors in. Put spotlights in. Just imagine yourself running around in a studio scene with lamps and setting them here and there for a new look. Then open the compositor and take it to the next level.

Show your render to others and ask them for their opinion. Make them your focus group and



100



iPhone and Apple are trademarks

Light for Visual Artists. Understanding & Using

Light in Art & Design, Richard Yot, Laurence

King Publishing, ISBN 978 1 85669 660 9 ●

MAKING OF

Exploring blenderart and blenderheads



Peter Boos

Contributor

Well, I am not a real great Blender artist, I'm still learning daily about it and I guess that never stops.

When thinking about fan art, this picture comes in mind to me. As well this duo inspires a lot of blender hackers, I think.

I mean aren't most creative people a bit like them? Inspiring, fantasy, funny. I placed this 'famous' pose in a house scene to get more of that old English look.

The painting in the back is a real water painting I made.



It's a bit of a different style but adds to the English cup of tea style, there is always something hanging on a wall in a small house.

It was made by using a backdrop image in front view, starting with larger shapes which I refined. Having only the front look, adding the depth was the difficult part, I especially like the frown of the dog.

That characters never say a word, but his frowns, eyes are really good animated in their movies, and speak for themselves ●



GALLERIA

Blender artworks from the blenderheads



Celestine -by Light BWK

GALLERIA

Blender artworks from the blenderheads



League of Legends fanart - by Cody Winchester

GALLERIA

Blender artworks from the blenderheads



Sagat - by Paulo Ricardo S. Ribeiro

Paulo Ricardo S. Ribeiro

GALLERIA

Blender artworks from the blenderheads



Warrior - by Candr

GALLERIA

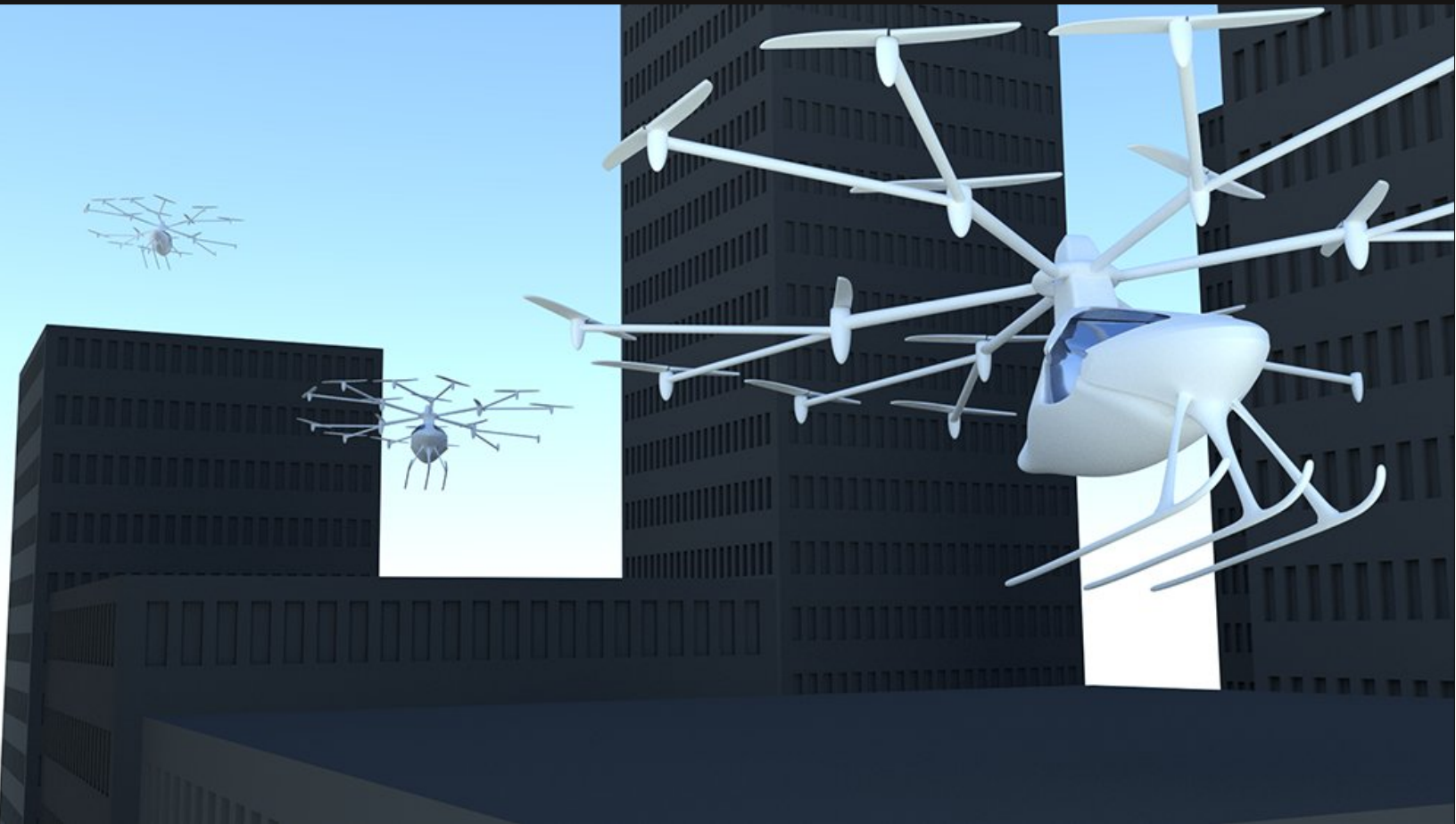
Blender artworks from the blenderheads



Starwars Fan Art - by Grady Pruitt

GALLERIA

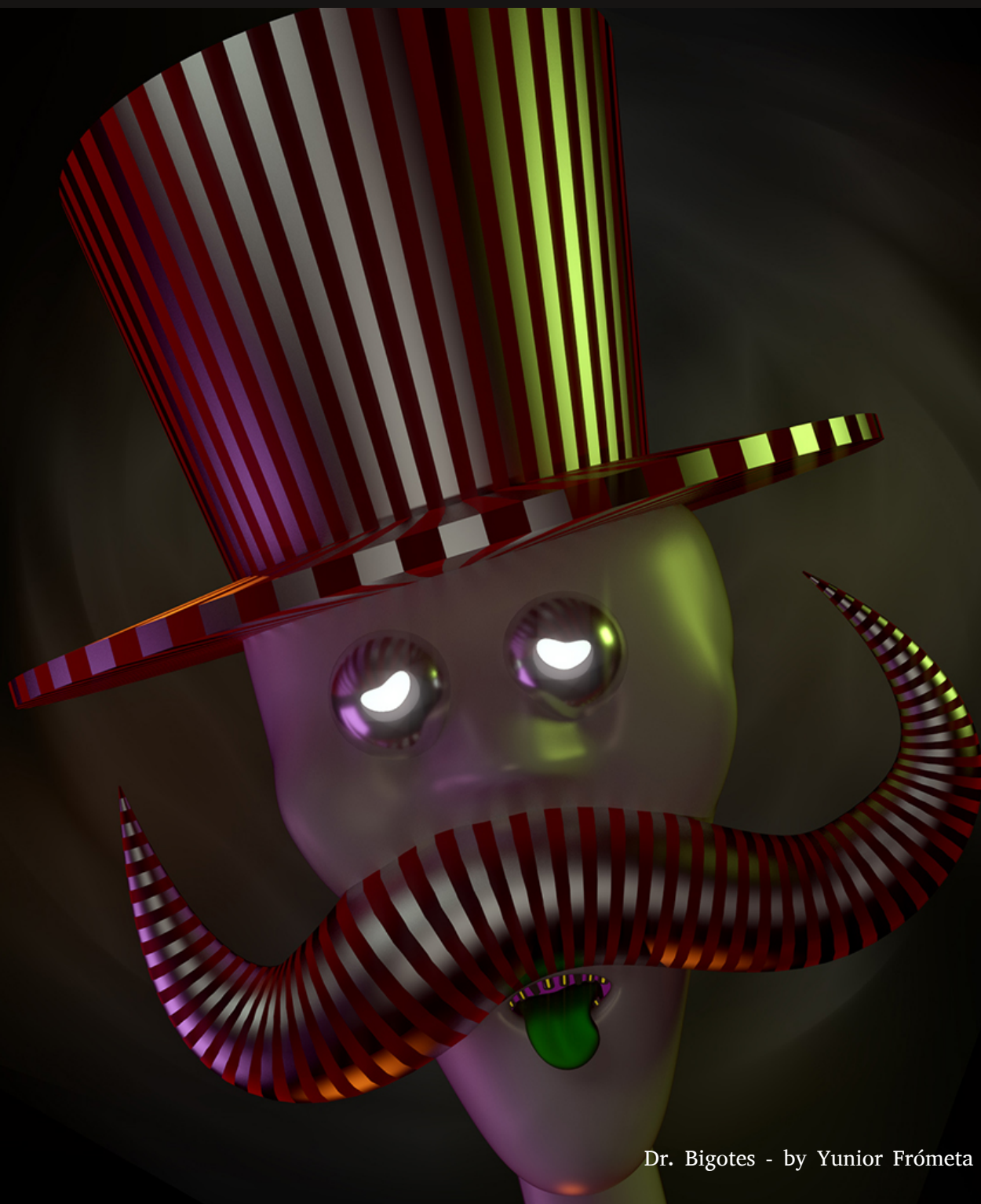
Blender artworks from the blenderheads



MSteinebach - by Markus Steinebach

GALLERIA

Blender artworks from the blenderheads



Dr. Bigotes - by Yuniór Frómata Carbonell

GALLERIA

Blender artworks from the blenderheads



Evil - by Edwin Hernández

GALLERIA

Blender artworks from the blenderheads



Castle of the wind_fanart - by Gioele Santi

GALLERIA

Blender artworks from the blenderheads



Falcon - by Lester

GALLERIA

Blender artworks from the blenderheads



Game of Thrones-fanart - by Rafael Esteban Clares

GALLERIA

Blender artworks from the blenderheads



Aventador J - by Pranavjit Viridi

GALLERIA

Blender artworks from the blenderheads



Low Poly Celebs - by Rahul Parihar